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THE ART NEWS



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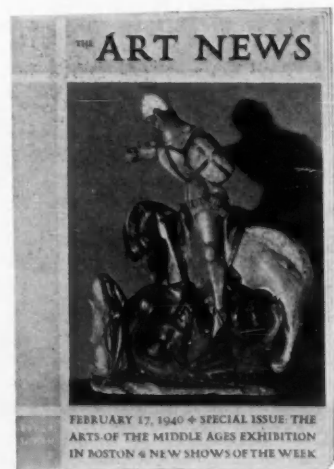
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Having conducted thirty-two public sales in the thirteen weeks since the first sale of the present season on Sept. 21st, the Parke-Bernet Galleries will observe its customary Christmas interval after the last session of the Dodge-McGraw sale on December 14th.

On December 28th the Galleries will open the exhibition of notable art property belonging to Mrs. Elisha Dyer Hubbard, preceding the public sale scheduled for January 3rd and 4th by her order. A portion of the proceeds of the sale is to be given to the British-American Ambulance Corps, Inc. French furniture and decorations, Georgian silver, porcelain dinnerware, linens and laces, Oriental rugs are included. The next art sale on the calendar, for January 10th and 11th, comprises English furniture and other art property from various owners including the Julian Armstrong collection of 18th century Wedgwood jasperware.

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THE ART NEWS

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Contents for December 14, 1940

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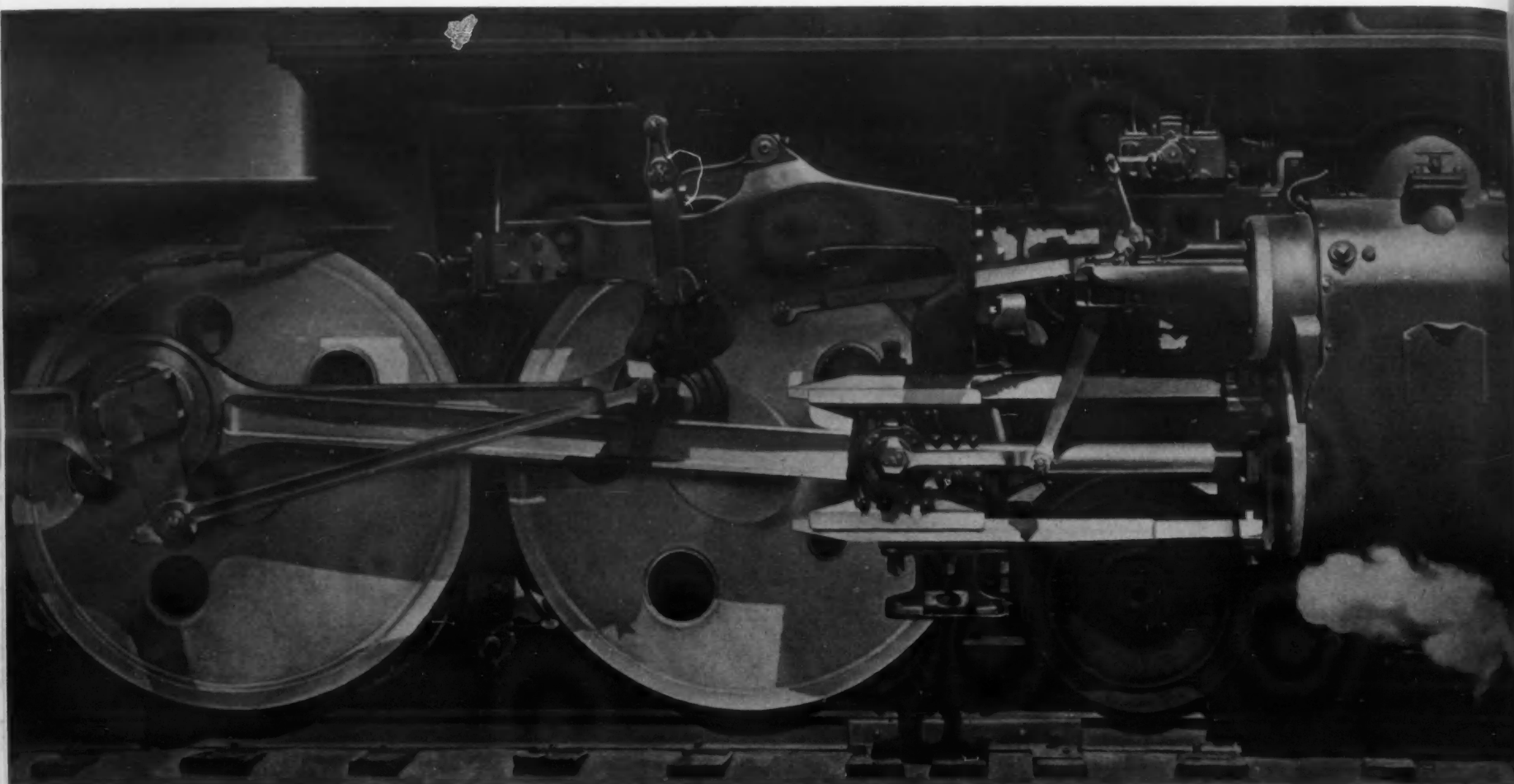
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**VARIED ASPECTS OF CONTEMPORARY AMERICAN PAINTING FOR A COLLEGE COLLECTION:
SHEELER'S CLEAR "ROLLING POWER" (ABOVE); BURCHFIELD'S POETIC "MOVING DAY" (BELOW)**

RECENTLY ACQUIRED BY THE SMITH COLLEGE MUSEUM OF ART, NORTHAMPTON



THE ART NEWS

DECEMBER 14, 1940

From RAPHAEL to WINSLOW HOMER in WORCESTER'S *New* ELLIS PICTURES

ONE of the most important collections which has yet come into the Worcester Art Museum's possession is the bequest of Mary G. Ellis of Worcester received last spring and just put on view. It is to be known as the Theodore T. and Mary G. Ellis Collection in memory of the donor and her husband. This group of European paintings, decorative arts and American paintings, which was assembled by Mr. Ellis over a period of many years preceding his death in 1933, has now been placed on exhibition in three of the Museum galleries to remain for several months before being incorporated in the regular chronological arrangement of the collections.



THEODORE AND MARY ELLIS COLLECTION, WORCESTER ART MUSEUM
"NORTHBROOK RAPHAEL," GIVEN BY MANY CRITICS TO THE GREAT MASTER'S HAND, BY BERENSON AS FINISHED BY EUSEBIO DI SAN GIORGIO



ELLIS COLLECTION, WORCESTER ART MUSEUM

FLEMISH "MADONNA" PROBABLY BY THE XVI CENTURY MASTER OF MAGDALEN LEGEND

Among more than fifty paintings which include highly interesting examples of the Flemish, Dutch, English, French and American schools, those of the Italian Renaissance are most notable. Probably the best known of the group is the "Northbrook Raphael." This representation of the *Madonna and Child*, painted on panel, twenty-six inches by fourteen and one half inches, was in the collections of Lord Methuen, of Sir Thomas Baring, who purchased it in 1844, and of the Earl of Northbrook before it was acquired by Mr. Ellis in 1927. The Madonna is attired in a deep rose garment, bound at the waist with a violet girdle, while across Her knees is a mantle of dark blue-green. A sheer white scarf is wound about Her shoulders and red gold hair. Her head is bent slightly toward the Child standing on her lap but her thoughtful gaze is directed away from Him toward the lower right of the painting. The Child, a plump, sturdy little figure with reddish gold hair, supports Himself with one hand on His Mother's bosom while, with the other, He clings to the forefinger of Her right hand. The pose is natural and has the gentle dignity and human appeal which have made Raphael's treatment of the theme of the Madonna and Child the popular ideal. The landscape background, from which the two figures are separated by a gray stone parapet, is bathed in clear, uniform light, green rolling hills and clumps of trees in the foreground, blue hills in the distance, and deep blue sky. Traditionally ascribed to

Raphael, this picture has not always been so attributed by the critics. Lo Spagna, Eusebio di San Giorgio and Timoteo della Vite have all been mentioned and Bernhard Berenson, while listing it in *Central Italian Painters of the Renaissance* as a Raphael, states that the execution is by Eusebio or possibly by Domenico Alfani. On the other hand Adolfo Venturi (*Raffaello*, 1920, p. 123) attributes it definitely to Raphael in that period of transition following his arrival in Florence in 1504 when, finding the manner he had learned from Perugino outdated, he studied the works of Leonardo, of Fra Bartolomeo and of Michelangelo, and developed his style in accordance with the new trends before going to Rome in 1508. As Venturi points out, the use of the parapet and the pose of the Child, reminiscent in a certain way of Perugino, are traditional, while transition is evident in the roundness of modeling and the pliant figure of the Madonna. Venturi calls attention also to a



THEODORE AND MARY ELLIS COLLECTION, WORCESTER ART MUSEUM

BY LORENZO DI CREDI OR LEONARDO DA VINCI: "SAN DONATO OF AREZZO AND THE TAX COLLECTOR," FROM THE SAME ALTARPIECE AS THE LOUVRE "ANNUNCIATION" BY LEONARDO

drawing in the British Museum, ascribed to Timoteo della Vite but evidently by Raphael, which is apparently a study for the Northbrook Madonna. This panel was probably painted about 1506, the period of the *Ansidei Madonna* in the National Gallery, London, with which it has much in common.

Formerly in the Earl of Northbrook's collection also was a panel by Carlo Crivelli fourteen inches by seven inches; it represents *St. Bernardino of Siena and St. Clara* and entered the Ellis Collection in 1929. The two saints are shown standing in a niche formed by the original frame, St. Clara at the left in a white robe and black hood holding a lily in her right hand, the scholarly St. Bernardino at the right in the brown habit of a Franciscan. He clasps a book bound in red in his left hand and holds in his right the monogram IHS in gold on a green oval. Further color is provided by a red, marbled balustrade and a blue-green hanging. The background is gold. This panel evidently forms part of the predella of an altarpiece and Evelyn Sandberg Vavalà has suggested that it may be the central panel of a group of five (or one of two central panels of a group of six), two of which are in the Lanz Collection, Amsterdam, and the other two in the Kaiser-Friedrich-Museum, Berlin. Van Marle suggests that these panels might possibly "originate from the dismembered polypychs formerly in the church of San Domenico at Ascoli." In general the critics have attributed the Ellis panel without question to Crivelli. Drey in 1927 listed it as a school piece, though he included the Berlin and Amsterdam panels in the accepted work of the master, but in 1929, after the Ellis panel was cleaned, he examined it again and changed his opinion. In a letter now in the possession of the Worcester Art Museum

he states that he has come to the conclusion that it is a work of the master himself, the colors being those of his best period, about 1470.

Perhaps the most interesting of the paintings in the Ellis Collection is the small panel, six and one half by thirteen and one half inches, representing *San Donato of Arezzo and the Tax Collector*, formerly in the possession of Paul Antonini, Paris. It was acquired by Mr. Ellis in 1933 and that same year was exhibited at the Art Institute of Chicago in the "Century of Progress" exhibition. Together with the *Annunciation* by Leonardo da Vinci in the Louvre, this panel originally formed part of the predella of an altarpiece in the Cathedral at Pistoia and is attributed by some critics to Leonardo and by others, including Bernhard Berenson, to Lorenzo di Credi. San Donato, Bishop of Arezzo, and a tax collector, falsely accused of stealing money, are shown kneeling at the grave of the tax collector's wife. The Bishop, at the right, wears a plum colored cope lined with golden yellow and fastened with a red morse, while the tax collector, at the left, is dressed in a red-orange robe. In the brownish architectural background there is an opening behind the figure of the Bishop through which may be seen two trees silhouetted against blue-green mountains and a clear sky. San Donato was the patron saint of Donato de' Medici, Bishop of Pistoia, whose executors, after his death in 1474, commissioned from Verrocchio the altarpiece in the Cappella del SS. Sacramento in the Duomo at Pistoia which shows the Madonna and Child between St. John the Baptist and San Donato. Presumably begun about 1475, this altarpiece was still unfinished in 1485 according to a letter written in that year by the *Operai del Duomo* to Verrocchio. Thus ample opportunity was given for both the young Leonardo and the still younger Lorenzo di Credi to work upon it for both were active assistants in the workshop of Verrocchio at some time during this period. The Louvre *Annunciation* which is accepted as by Leonardo, appears to have been cut from the same piece of wood as the Ellis panel and there seems to be reason to believe that the *Annunciation* was the center panel of the predella of the Pistoia altarpiece beneath the Madonna and Child while *San Donato and the Tax Collector* occupied the position at the right beneath the figure of San Donato. Presumably the left hand panel, now lost, bore a scene from the life of St. John the Baptist. R. Langton Douglas in his monograph on the Ellis panel, *Leonardo da Vinci, His Son Donato of Arezzo and the Tax Collector*, discusses these points and, going further, gives his reasons for thinking that this panel, as well as the *Annunciation*, was the work of Leonardo; that the Pistoia altarpiece was designed by Verrocchio, who painted a considerable part of

(Continued on page 17)



ELLIS COLLECTION, WORCESTER ART MUSEUM

CARLO CRIVELLI: "SAINTS BERNARDINO AND CLARA"

Light on the Shady Side of Prints: H. M. Swope's Collection of Chiaroscuro Woodcuts Goes to the Fogg

THE PRINT department of the Fogg Art Museum has been greatly enriched by the bequest by the late Mr. Horace M. Swope of his fine collection of chiaroscuro woodcuts. Following the discovery late in the fifteenth century of the printing of woodcuts from many color blocks, the sixteenth century saw, in Italy and elsewhere, a flourishing production of chiaroscuro prints in two or more colors, and its results offer a most interesting subject for student and connoisseur. While the eclectic artists who employed the medium often derived their compositions from contemporary and earlier paintings and it thus became a popular method for reproduction, the prints are highly valued for their own sake. Mr. Swope's generous bequest supplements the examples in the collection of W. G. Russell Allen and in the Boston Museum and makes Cambridge and Boston even more than heretofore important centers for the study of this fascinating field of the graphic arts.

The chiaroscuro woodcut at its best is represented by the two *Nymphs Bathing*, after a pictorial and graceful composition by Parmigianino. It is a brilliant impression in vivid green and there is another state in tones of gray, which bears the initials A. A. The first state is unsigned, but the woodcut undoubtedly resembles signed works by Ugo da Carpi, such as the *Death of Ananias* (also in the bequest) and may be attributed to this greatest of the early chiaroscuro artists, largely on the ground of the masterly handling of the tone relations. The initials A. A. on the second state show that it was one of a group republished later by Andrea Andreani, who followed the practice of adding his own initials to the block, a source of confusion to the first students of chiaroscuro woodcuts. The problem is further complicated by the fact that Ugo died in 1523 when Parmigianino can scarcely have begun to paint and that the composition on which this woodcut is based, Parmigianino's frescoes of *Diana and Actaeon*, in Castello



BEQUEATHED TO THE FOGG ART MUSEUM BY THE LATE HORACE M. SWOPE
"NYMPHS BATHING": A MASTERLY XVI CENTURY ITALIAN CHIAROSCURO PRINT IN THE MANNER OF UGO DA CARPI

Fontanellato, Parma, is dated 1534-36. This leads one to conclude either that the chiaroscuro may be a later work in the style of Ugo, or that if it is by the latter, both artists, well known eclectics, derived their compositions from a common earlier source.

The collection is rich in the work of Ugo da Carpi, including among other woodcuts an impression of the rare, signed oval *Cupids at Play*, after a Raphael composition. Another rare print, *Hercules and the Nemean Lion*, after Raphael, generally attributed to Ugo, is not signed in the Swope impression. However, close inspection of some of the so-called signed copies shows that the signature instead of being on the block itself has been added by pen and ink.

Two other artists well represented in the Swope bequest are Antonio da Trento and Giuseppe Nicolò Vicentino who made their prints chiefly after designs by Parmigianino. Two prints signed by Antonio da Trento on the block are the *Lute Player* and *St. John in the Desert*, and by the same artist there is also a charming and rare standing *St. John*. There are three signed woodcuts by Vicentino one of which is a first state of the dramatic *Christ Healing the Lepers*. One of the rarest prints is an impression of the first state of the *Martyrdom of Saint Peter and Saint Paul* after Parmigianino. By comparing it with signed works of various artists, the print seems closest to the works of Vicentino rather than to those of Antonio da Trento to whom it is generally given.

Of almost equal interest to students are the non-Italian chiaroscuro prints including a series of Goltzius woodcuts representing gods and goddesses with their appropriate attributes. The brilliant color and bold conception of these prints illustrate the early Baroque period of chiaroscuro. A second group of woodcuts, also Baroque in spirit and printed in decorative pale colors, is by the French artist, Nicolas le Sueur. There are several powerful woodcuts by the little known Ludolph Büsinck, a realistic artist who worked in chiaroscuro after the painter Lallemand.

The highly colored chiaroscuro prints by the eighteenth century artist Antonio Maria Zanetti have considerable charm. Zanetti during his travels discovered and purchased some drawings by Parmigianino, and like his predecessors he reproduced them in chiaroscuro woodcuts. It is interesting to compare Zanetti's prints with those of earlier artists. They have all the sophistication and suavity of the eighteenth century, which, combined with Zanetti's acute sense of color, make them very pleasing. The Museum had not previously owned any of the woodcuts of Zanetti.



BEQUEATHED TO THE FOGG ART MUSEUM BY THE LATE HORACE M. SWOPE
"HELIUS," ITALIANATE COMPOSITION IN A CHIAROSCURO BY THE HOLLANDER, HENDRICK GOLTZIUS, WHO LIVED 1558-1617

New Exhibitions of the Week

THE ART OF THE SUNG CERAMISTS

CHINESE ceramics of the Sung Dynasty have been brought together by C. Edward Wells, with the coöperation of other New York dealers, in an exhibition for the benefit of the Soldiers and Sailors Club of New York. The groupings are according to kilns which made the classic wares to which Chinese scholars have devoted most of their attention, and although no attempt has been made to show the entire field of Sung ceramics the selection has been of choice examples of that first great porcelain period.

The free and vital carving is shown in exquisite bowls of the *Ying Ching* ware, "misty blue" in color with a glaze that is thin and easily flowing. The uneven toning of the *Tz'u Chou* ware, is particularly lovely in a cylindrical vase of pinkish and yellowish glaze. One need have no special knowledge to enjoy the panorama which this exhibition affords, for the forms and colors have a character of their own which is emotionally compelling. Mr. Wells has arranged an unusually informative catalogue that will guide the uninitiate. For the expert, the exhibition will be indeed a happy hunting ground.

J. L.

CHRISTMAS SHOW BY A GALLERY GROUP

THE Rehn Gallery Christmas exhibition contains examples by all the artists regularly under its particular aegis, and gives especially illuminating glimpses of work by Alexander Brook and Eugene Speicher. By Brook is the penetrating study of a figure called *Eddie Glannon*, objective and yet painted with a sympathetic understanding of the subject as a psychological type. Speicher's two still-life paintings are of flowers. If his figures have had a tendency to seem set and immobile of late, one can enjoy unqualifiedly the rich, imaginative color of these works with their sure emphasis upon balance. Marsh contributes *U. S. Marines*, easy, casual and articulate, Mangravite a curiously furtive *Girl by Window*, arresting in its actual plastic values; there is a handsome still-life by Poor, a slick-surfaced Hopper, a little too much like an illustration, a splendid atmospheric Burchfield of a small-town street on a slushy day, and both John Carroll and Franklin Watkins contribute their own individual touches of madness to the display.

J. L.

A REVIEW OF THE VITAL MAHONRI YOUNG

DRAWING from the recent exhibition at the Addison Gallery (discussed in THE ART NEWS for October 5) of Mahonri Young's paintings, drawings and sculpture, the Kraushaar Galleries present over eighty works by this vigorous and versatile artist. It is a retrospective show, with examples from the time when he made charming and observant little watercolors in Paris to one made last year in Salt Lake City. But Young is essentially a sculptor, and one feels that all of his work on paper or canvas is only exercise for the more exacting and important modeling of his fighters, workmen and other types which he visualizes with such realistic strength. His is not painfully explicit realism, but his description is truthful and his forms little reduced. The massive, sculptural effects of the contemporary stone-carvers never appear in his lean, hard, smooth-surfaced figures, but no one could model with less sentimentality. The honesty of vision of this artist are present in every sculpture in this group.

J. L.

OILS FROM EAKINS TO MAURICE STERNE

THE Milch Galleries' December show disposes before us some original oil sketches by Maurice Sterne—for the most part, still-lives and portraits—and oils running in time from Eakins, Ryder, and David Johnson to Sidney Laufman and Yvonne Twining. The Sternes are all good, with this master's pronounced sense for both internal and external rhythm. We know we're talking like a musical conductor or prof., but in a very real sense the painting of Sterne, as Horace Kallen once pointed out, is symphonic. Of the other paintings, we would call attention to two little landscapes by David Johnson, by no means, whether he was painting in New Rochelle or Shawagunk Kill, the least of the Hudsonians. He had more atmospheric skill than others, Inness and Martin excepted.

J. W. L.

RICH AND LIQUID OILS BY MANFRED SCHWARTZ

MANFRED SCHWARTZ, having studied in Paris, Venice, and our own Academy, is here with a one-man showing of twenty-three oils at the Lilienfeld Galleries. His work has a

Kokoschkan richness, witness the *Young Man With Bach Score* and the *Cafeteria Diners*. It is atmospheric and deliquescent. Indeed it is so deliquescent as to remind you, in the *Young Man With Bach Score*, of El Greco. To conjure up many resemblances is perhaps the fault of this work. It has a not sufficiently definite character of its own.

J. W. L.

PAINTING IN TWO MEDIA BY GORSLINE

DOUGLAS GORSLINE'S exhibition at the Babcock Galleries follows his last one in New York by less than two years. He continues to be essentially a figure painter who concentrates with more or less intensity upon his subject according to whether or not he presents it in a particular environment or alone. Several of the small heads are analytical and well worked out, particularly *Red Tie* and *Black Tie*. *Mrs. Jack Burling* is the most successful of Gorsline's larger canvases. Among the watercolors which are concerned entirely with landscapes and street scenes, *South Norwalk* manages the linear problems of telegraph wires and bridge construction deftly, and makes one feel that this young artist's sensitiveness to the outside world will be rewarding if he concentrates upon it with as much intensity as he has on the more evanescent inner one of psychological values.

J. L.

ALEXANDER CALDER AS JEWELRY DESIGNER

MOBILE sculpture from the hand of Alexander Calder has long found favor for its aesthetic qualities which seem to overflow emotionally the narrow laws of gravity and physics, even though completely disciplined by them in fact. His jewelry, having its first showing at the Willard Gallery, has creative vitality which makes the necklaces, brooches and bracelets on view fully as arresting as the sculpture. They are a wonderful example of the way a modern artist can use his heritage of artistic forms, derived from many cultures, but informing them with a spirit which sets them off completely from all preceding ones.

Calder's technique is entirely concerned with handling the metals, for he puts no jewels into his designs. Using brass, copper and silver wires, he pounds them out flat, riveting small pieces together in patterns which at first glance seem barbaric. There is endless originality in his working out of ideas, however, and they put to scorn

GORSLINE'S "MRS. JACK BURLING" (LEFT); "CHILD'S HEAD" BY STERNE (CENTER); "ARTIST'S MOTHER" BY SCHWARTZ (RIGHT)

EXHIBITED AT THE BABCOCK GALLERIES

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the ordinary commercial adaptations from the past, which go by the name of costume jewelry. The gallery's presentation also delights the eye and fancy with its contemporary backgrounds. Calder's work is an honorable chapter in the long history of this fascinating subject. J. L.

JAY CONNAWAY'S HOMERIC SEASCAPES

TO MAKE dramatic poems of the sea in paint mere realism is not enough. The sea in itself is emotive, it makes one emotional. One knows not what drama is about to unfold on its restless bosom. But if you were to paint the sea merely as you saw it with camera-eye vision you would probably not do a good picture. One look at Prout's Neck convinced this critic of Winslow Homer's greatness, if nothing else could. Prout's Neck is an aesthetic hole, all right for society folk and summerers, but with nothing worth painting save a few marvelous foregrounds of great orange-brown rocks. Yet how Homer capitalized the place. He made it the epitome of the salt sea, poeticized and etherealized it with magnificent realism. In other words, he made definite arrangements out of each of his pictures.

Jay Connaway, now exhibiting at the Macbeth Gallery, does likewise. He will shore up a prostrate juniper or a gnarled sea-side yew if it is too low down, and thus will bring it up against the skyline to give its form added beauty. Such an arranged picture is *Isolation*. There is here expressed everything that Swain Gifford ever learned about sea and marsh and wind-bent trees. Nor does Connaway paint *une histoire à dormir debout* in the manner of the Hudsonians, but his compositions are instinct with rhythm and finely impelled emotion. He paints at Monhegan and all he learned about painting the sea from anyone else in person came from Emil Carlsen. Connaway is an Indian and self-taught. His foaming waves are greener than Homer's but that is because Monhegan's deep water is clearer and greener in storms than that of Prout's Neck. Connaway's paint is light and fluid whether on canvas or masonite. His compositions, particularly *Winkapaw's House*, *Ready to Break*, *Towards Gull Rock*, and *Indomitable Tree*, are sincere. In fact, Homer's mantle is beginning to fall about the shoulders of this prairie man who was born with the sea in his system. J. W. L.

THE ROLE OF COLOR IN MODERN ART

THE Nierendorf Gallery has hit upon the plan of showing the part played by color in modern art. This, as we all know, is not negligible in matters of fashion, decoration, and dress. But painting showed it before these artistic cousins of hers did. Color is as much characteristic of our age as sombreness was of the Victorian compromise of the nineteenth century. Yet too often we take it for granted. By color we do not mean cloying or melting color, quite the opposite. Glowing, poignant, gripping, clangorous color, the color of the boldly colored flowers of Nolde or of the backgrounds of Van Gogh. At the Nierendorf Gallery this type of color is exquisitely demonstrable not only in as inspiring a collection of Nolde's flowers as any we have seen but also in the blue horses of Franz Marc, the intense reds of Kandinsky, and the brown, red, and white patches of the tapestry made from Miro's cartoon. Many other important works here show this importance of color in modern art: a characteristically concentrated abstraction by Josef Albers, a gaily colored one by Carl Holty, one of the very first abstract landscapes of all (dated 1911) by Kandinsky—spacious, sketchy, and romantic—and a Bosch-like James Ensor of 1887. This latter, in spirit

like Dante's *Inferno*, though more oozy and less definite, is accomplished in tones of red and blue, not so dominant as those of the modern tonalist, but fairly striking for the foggy period in which this composition has its place. Klee's harlequin is acutely significant for intensity like that of stained-glass, and there are also exhibits by Beckmann, Christian Rohlf, August Macké, Otto Freundlich, Bogdanovich the Yugoslavian, and the American Roesch. J. W. L.

AGAIN THE FORTY-EIGHT STATES

THE International Business Machines Corporation has brought east the collection of paintings, frequently mentioned in these pages, which housed in its gallery on Treasure Island last summer, and these are now to be seen at the Grand Central Galleries' Vanderbilt Avenue branch. It was a good exhibition, uneven, like its Flushing counterpart, but it faithfully represented pictures from all of the forty-eight states and the five territories done by residents thereof. The present gathering has its stellar exhibits bulked in the states of Connecticut (where George Marinko was a jury prize-winner with his *Connecticut Vale*); Pennsylvania (where Antonio Martino scintillated with his diapason of light and shadow in *Wilde Street, Manayunk*); Maine (with Henry Strater's *Light Southerly*); Michigan (with Zoltan Sepeshy); Minnesota (with Dewey Albinson's *Lake Superior Fish Houses*); Vermont (with Wallace Fahnestock's small-patched *Dorset Hollow*); and Texas (with the best portrait, constructive and lovingly textured, of the whole show, Tom Lea's *Portrait of Artist's Wife*). J. W. L.

SIMKHOVITCH IN A SOLO SHOWING

TEN years is a long time between exhibitions, but Simkhovitch who is now showing his work at the Midtown Galleries has appeared in many large annuals throughout the country in the last decade, winning numerous prizes, and he has also executed a large number of mural commissions for the government. The seventeen paintings which make up his first one-man show since 1930 indicate clearly how persuasive a muralist he must be, for he handles his subjects so that their meaning may be taken in at a glance. With an easy mastery of anatomical problems, his figures are outstandingly successful.

On the Island Beach Boat, for instance, finds the little group of picnickers in the most casual, natural grouping, and beyond this the artist has also contrived the light so cleverly that one has a sense not only of the morning sunshine, but also of the reflected light from the water as it strikes the figures. *Early Morning in Connecticut*, with less a sense of facility, is one of the most pleasing paintings and most subtle of tone in this group. It includes no figures, but concentrates upon the pattern of shiny milk cans and the freshness of the morning atmosphere with delightful and imaginative zeal. J. L.

YUN GEE: A BRILLIANT CHINESE DUFY

CONSTRUCT in your mind a Chinese Dufy, sprinkle an added pinch of gayety, confuse the drawing and distort the forms unequally, be careless about the color but insistent on the humor and the irony—and you have as curious and as interesting a mixture for a painter-to-be as has latterly arrived on these shores. The painter is Yun Gee, whose oils in the Chinese manner of calligraphy but in the occidental subject-matter are instructive in the same way that Kuniyoshi's are. Something both pathetic



EXHIBITED AT THE WARD EGGLESTON GALLERIES
GUSTAVE WIEGAND: "SILVER SYMPHONY"



EXHIBITED AT THE NIERENDORF GALLERIES
FRANZ MARC: "BLUE HORSES"



EXHIBITED AT THE GRAND CENTRAL GALLERIES
GEORGE MARINKO: "CONNECTICUT VALE"

JAY CONNAWAY: "INDOMITABLE TREE"
EXHIBITED AT THE MACBETH GALLERIES





EXHIBITED AT THE MONTROSS GALLERIES

BY YUN GEE: "AMBROSE VOLLARD"

and brave adheres to these overcast Orientalisms—pathetic, in that one feels that meaning would have been less strained had the artist remained more Oriental; brave, in that, although the result is often outlandish, it is undeniably original and imaginative. *Vide* Yun Gee's *Central Park Lake I*, *Central Park Lake III*, and *Lao Tze*. Arresting indeed are *Ambrose Vollard* and *The Spirit of Chinese Resistance*.

J. W. L.

HILL: WASHINGTON IN WATERCOLOR

THE watercolors of Raymond Hill, tenanting at the moment the Morton Galleries, have found the foggy, early-morning shores of the State of Washington a gold mine. In a style at once limpid and overpoweringly modernistic, as though Billings and Derain (in the latter's 1921 period) were to be combined, Hill, who lives in Seattle where he teaches painting at the University of Washington, finds his patterns among the driftwood forms of the Washington coast. Once or twice we find him in the mountains, of which his sensitive expression, *Wenatchee Mountains*, a criss-crossing of swan-neck forms, is aptly suggestive of undulation. This paper is delicious and rhythmically worthy of Franz Marc.

J. W. L.

THE NEW YORK SOCIETY OF PAINTERS EXHIBITS

AT THE American Fine Arts Galleries the New York Society of Painters presents fifty paintings by its members fairly consistent in quality. Outstanding are two canvases by the late Ernest Lawson, *The Little Church around the Corner* being distinguished for its glistening paint surface which has a texture interesting in itself as well as descriptive of stone and bricks. *The Barnyard* is another of his works, which catches one's eye with its tremulous, airy feeling. *Seining the Weir* by Louis Mora, also the work of a painter who has died recently, is a solidly constructed composition which commands admiration. Most of the paintings are less substantial than these however. Jane Peterson's *Petunias*, broadly brushed, has fine color, two paintings by Richard Kimbel both gleam with contrasts of light and dark, and the large canvas by Albert Smith called *Les Miserables* is an academically sound, if not very fresh view of a group of unfortunates.

J. L.

AROUND THE GALLERIES: SEVEN NEW SHOWS

SEVENTY-FIVE selected and distinguished prints of modernistic European imprimatur fill the Buchholz Gallery. Once again Kaethe Kollwitz's power reverberates in each of the five prints by her—but more particularly in the

woodcut *Self-Portrait* and the lithograph, *Call of Death*. Picasso's *Le Repas Frugal*, of 1904, the shape of whose fingers has influenced many a modern portrait composition is here, as well as the exquisite *Femme au bord de la mer*, of 1924. Rouault's *Christ On the Cross*, Barlach's *Panic Stricken*, Klee's *Tight Rope Dancer*, Munch's *Man & Woman*, Nolde's *At the Shore*, are all prints one would like to see again.

IN HIS first seasonal show Ward Eggleston presents the septuagenarian Academician, Gustave Wiegand. Born in Bremen, a pupil both of the Dresden Academy and William M. Chase, Gustave Wiegand paints landscapes of New Hampshire. Some of them are too saccharine and creamy, smacking of the worse faults of yesteryear, but in the nocturne exhibited he is at his best—in subject and treatment very close to the late Willard L. Metcalf. His *Silver Symphony* is reproduced on page 11.

THE American Veterans have a Society of Artists and it is exhibiting at the Barbizon-Plaza Gallery. The printmen among our military veterans, such as Arms, Costigan, Eby, S. L. Margolies, and Gordon Stevenson, are more prominent and more artistic than the oil painters. Stevenson contributes a fine etched head of Toscanini and Margolies a virile aquatint, *Men of Steel*, the workers on a skyscraper girder. The oils are really not up to the company of the prints, but one can signalize the better ones as Dane Chanase's *Toilers of the Sea*, Victor Freeburg's wooden but nicely constructed *Atlantic Rhythm*, Irving Milan's *Still-Life*, Herman Trunk's *Harry and Irene's Place*, William Watt's *Winter Brook* and Aubrey Wells' *Madison Beach*.

A ONE-MAN show of paintings by Mary Gamble Rogers at the Decorator's Club reveals a style which is best when it is freest in its brush stroke. The portraits seem rather hedged about by the usual limitations of such work, but in the paintings of flowers the artist is much more expressive. *August Lilies*, for instance, has considerable strength in its color harmony of green and white. But it is in the small group of watercolors that one feels the most freedom in this group. These are landscapes among which one would select *Indian Trails* for its recreation of the wide open spaces, great mountains and dramatic skies giving to the artist a subject which she handles with delight.

MATENE RACHOTES, who is having her first one-man show in New York at the Primitive Arts Gallery, has received her training in art in Boston and Cambridge. The paintings here are essentially the product of an orderly mind. One wonders if the artist's Greek ancestry

(Continued on page 16)

BY R. HILL: "CHARRED DRIFTWOOD"

EXHIBITED AT THE MORTON GALLERIES



Burchfield and Sheeler for the U.S. Collection at Smith College

BY JERE ABBOTT

TWO American paintings just acquired by the Smith College Museum of Art, *Rolling Power* by Charles Sheeler and *Moving Day* by Charles Burchfield (reproduced on the frontispiece of this issue), offer not only their own aspect but an interesting departure for a discussion of their relative importance to living American art. The former is one of six in a series of industrial themes which were commissioned by *Fortune* magazine. The painting shows a section of the running gear of a modern freight locomotive, and is highly representative of Sheeler's unique art.

It is many years since the first abstract painters used modified mechanical forms in their work. One recalls to mind such artists as Léger, Molzahn, Michel, and even in a more fantastic vein, Paul Klee. Many of these artists sought to give the impression of the mechanical age through the use in abstract painting of mechanical forms. The result, however, was mainly an interesting abstract painting and the overtone of mechanical precision which is so much a part of mechanics, if intended, was entirely lacking. Machinery and mechanical forms which have as the very essence of their beauty their functional quality do not lend themselves so well as one would suppose to pure, abstract design. There is nothing necessarily abstract about something every unit of which has a necessary mechanical reason for being. On this point a comparison with landscape or even with the human figure is not amiss.

Landscape, which is made up of an infinite number of details, can be easily modified and still give the impression of reality. The mechanical object, although at times it may be very complicated, has its fixed parts, and these fixed parts exist only in a very careful relationship to other fixed parts. That is an obvious statement, for if such a relationship did not exist, the machine would not function. Thus one may in many ways modify the impression of a piece of machinery if one is to convey in the painting the main aesthetic element of that machinery; namely, its ability to function.

The Impressionists discovered that even the impression of an object, while it may be truthful, may not, just because it is truthful, give an aesthetic pleasure. It is well to bear this point in mind because a casual observance of Sheeler's work will give to the observer the feeling that it is photographic. Yet actually it is far from photographic and it is far from photographic for this reason which I have just mentioned. Consider, for example, the picture which Smith College has recently acquired. Here we have in careful detail a section of the running gear of a locomotive with all of the complexity of its driving mechanism. One can easily see that out of the many thousands of photographs which might be taken instantaneously of all of this mechanism in motion with all of its complicated interchange of position, all of these photographs would truthfully represent the different relative position of these movable objects. But

(Continued on page 17)

Models for Local Artisans: Cleveland & Toledo Acquire Ancient Enamel & Glass

TO THE collections of two museums in Ohio manufacturing centers artistically important European specimens of the product of industries associated with each region have recently been added: Mr. Robert A. Weaver has presented a group of fine examples of the enameler's craft to the Cleveland Museum of Art, situated in a locality where the old technique has recently been revitalized; the Toledo Museum of Art, in the center of American glass production, has acquired outstanding Arabic and Venetian glass from the sale of the great Eumorfopoulos Collection in London. But quite apart from the topical interest implicit in each of these media, the objects themselves serve also to amplify the museums' collections of paintings, for in the decoration of these glasses and enamels the pictorial styles of the period in which they were made are reflected.

The Weaver gift to Cleveland includes two enamels of the classical sixteenth century period at Limoges and a group of smaller objects of eighteenth century English origin. During the latter part of the fifteenth century it was discovered that a piece of metal could be permanently coated with enamel if all portions were covered, the reverse as well as the face, and this discovery led to a rebirth of the enamel craft, highly developed at Limoges which had also been a focal point in the production of *champlevé* enamels some three centuries earlier. It was further found that the smooth coating produced by the process could be painted with colors fixed by a second firing, so the painter's art was wedded to that of the enameler.

The influence of Italian painting in France was at its height at the period, disseminated not only by the importation of artists to Fontainebleau, but also by the wide distribution of engravings of Italian pictures (such as the *chiaroscuro* woodcuts discussed on page 9), and it is reflected in Cleveland's new accessions. An oblong plaque showing the *Quos Ego* of Virgil is an adaptation of portions of an engraving by Marcantonio Raimondi, *Neptune Calming the Tempest*, perhaps ultimately based, as were so many of Marcantonio's compositions, on a lost original by Raphael or one of his followers. This grisaille enamel is the work of a member of the famous Pénicaud family, Jean Pénicaud, II, and it is dated about 1560 by William M. Milliken, who writes of the pieces in the Museum's *Bulletin*. The second Limoges enamel, a ewer stand signed and dated by Pierre Reymond in 1557, brings an Italian composition to France via the Netherlands, for it shows scenes from the *Genesis* based on a series of Italianate engravings by Lucas van Leyden. Similar in technique of manufacture are the small later English enamels, some of which may have come from Bilston, some from Birmingham.

Complementing each other as illustrations of the glass blower's craft in the Near East and in Italy, are a fourteenth century Arabic mosque lamp and a Venetian goblet of the third quarter of the fifteenth century (a slightly enlarged illustration is on the cover of this issue) which have been acquired by Toledo. Embellished with a frieze of enameled

(Continued on page 16)



(TOP AND ABOVE)

PRESENTED BY MR. ROBERT A. WEAVER
TO THE CLEVELAND MUSEUM OF ART

FRENCH ENAMELS FROM
LIMOGES: (TOP) EWER
STAND SHOWING SCENES
OF "GENESIS" DERIVED
FROM VAN LEYDEN,
SIGNED AND DATED BY
PIERRE REYMOND, 1557;
(BELOW) GRISAILLE
PLAQUE WITH SCENES
FROM VIRGIL BY
JEAN PENICAUD, II,
CA. 1560



MEDITERRANEAN GLASS:
(LEFT) ARABIC MOSQUE
LAMP, XIV CENTURY,
DECORATED WITH ENAMEL;
(BELOW) DETAIL OF FRIEZE
SHOWING "PROCESSION OF
FAME" ON VENETIAN GOBLET
(ILLUSTRATED IN SLIGHT
ENLARGEMENT ON THE COVER)
ATTRIBUTED TO THE
XV CENTURY
ANGELO BAROVIERI

(LEFT AND BELOW)

ACQUIRED BY THE TOLEDO MUSEUM OF ART
FROM THE EUMORFOPOULOS COLLECTION



ART THROUGHOUT AMERICA

NEW YORK: A HISTORY OF SHELLS IN DECORATION

THE COOPER UNION MUSEUM has again drawn upon its vast collection of source material in the field of decorative arts to form an exhibition rich in rewards for the specialist and for the layman. This time the subject is "Shells in Decoration," a showing which, by means of book illustrations and of objects, traces the history of a popular artistic motif from its employment in early times to the present.

In a pamphlet which accompanies the exhibition and which includes a long and useful bibliography of references in books in the Museum's library, Carl C. Dauterman writes: "There is much in the nature of shells to capture the imagination. The variety of forms, the endless combinations and patternings of the colors, the durability of the material, have appealed to artists and craftsmen throughout the ages. The Museum's exhibition calls attention to some representative uses to which shells and their attributes have been applied; it makes no claim to completeness, but aims to provoke an increased interest in the shell as an element in decorative art. . . . As a medium for primitive craftsmen shells have been used throughout the world. The Aurignacians of France probably were the first to use them, for necklaces and armlets which appear to date back 25,000 years. Of less antiquity but equal interest are the carved and worked ornaments unearthed in Tennessee, Texas, and the highlands of Mexico. . . . A number of articles in the exhibition reveal a striking affinity between the shell ornaments of the Pacific Islands and the costume jewelry on display along Fifth Avenue. Not only primitives and moderns have recognized the suitability of shell as a material. Adornments from Egyptian tombs, nautilus cups from Renaissance Italy, and domes of artificial flowers from our own Victorian parlors testify to that.

"The other side of the picture concerns the conversion of the shell form, or its elements, into painted, carved, woven or other adaptations. An early and common example is the argonaut emerging from the shell as depicted upon Minoan pottery. Another illustration is furnished by the distinctive volute of the Ionic capital, which has been shown to have a relationship to the three dimensional spiral of the whelk. . . .

"The most marked development in the use of the shell as a motif originated in France during the eighteenth century when the Rococo style grew out of the heavy Baroque. The conventionalized curves of the shell served as a basic model for the extravagant and playful lines that characterize the Rococo. A specific term, *coquillage*, was coined to designate this influence upon the decoration of the times. From picture frames to coaches, jewels to fountains, no article upon which ornament could be expended escaped this imaginative adaptation of the shell.

"What place has our subject in the world of today? Let us remember that in the evolution of ceramic wares, the whiteness of the *porcellana* cowl of Italy offered a long unattainable goal for color, texture and delicacy. So today it seems that new materials, new techniques and a new concept of design should bring out qualities in shells which never have been adequately expressed. The Museum's exhibition presents a number of modern articles in a variety of materials, with the desire that they may suggest new possibilities for decorative art and personal adornment."

SPRINGFIELD: TECHNIQUE OF SILVERSMITHING

DURING the present season the renaissance of interest in one of the oldest and most perfected of American crafts, that of the silversmith, has manifested itself in exhibitions

throughout the country which have been mentioned almost weekly in these pages. The current showing at the Springfield Museum of Fine Arts, however, is not merely a display of distinguished museum pieces, but an attempt to explain to the layman details of the technique employed in their manufacture. Demonstrating the skill and artistry which go into the fashioning of fine silverware, the show will later tour museums and educational institutions in many sections of the country.

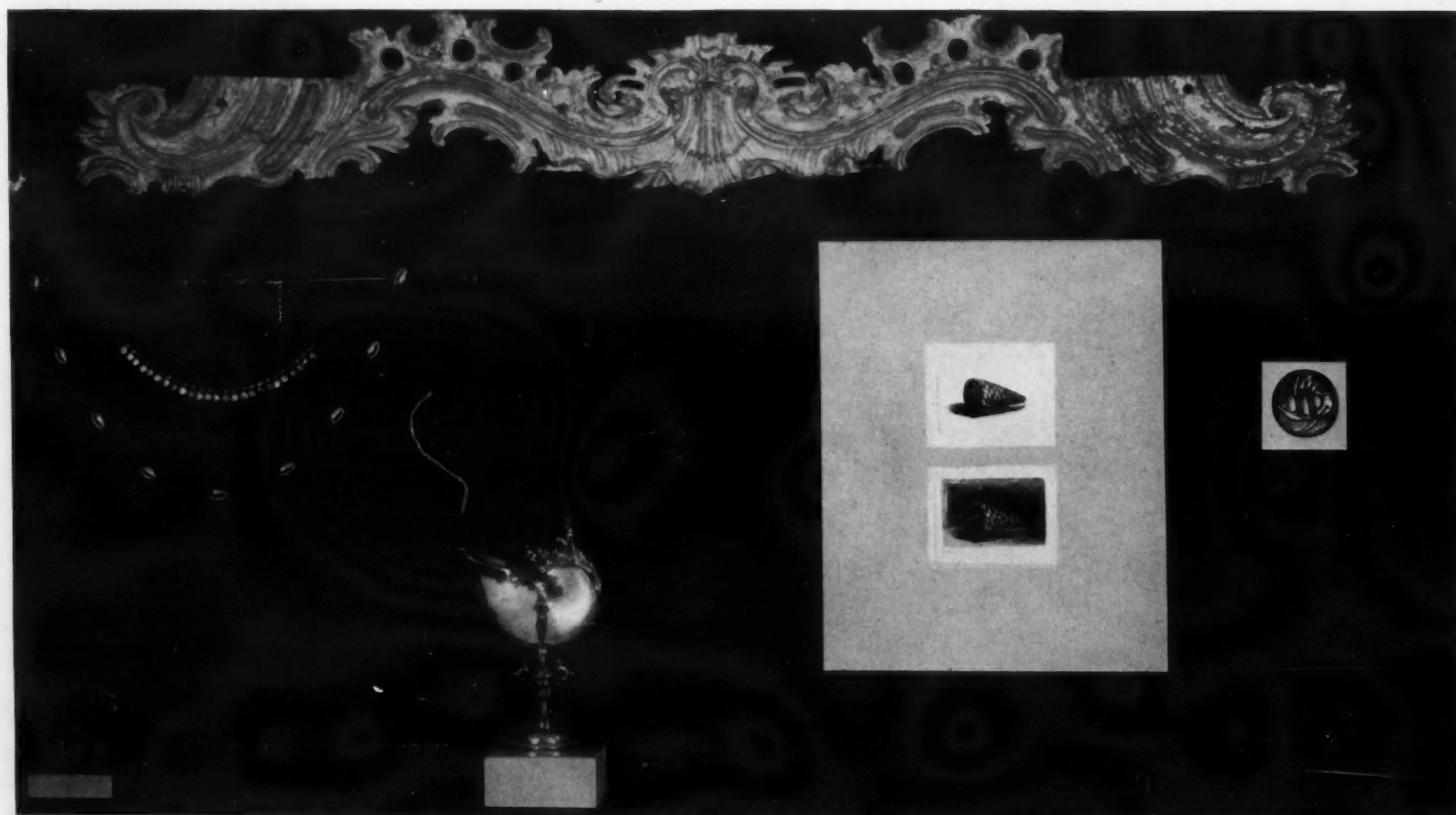
Frederick B. Robinson, the Museum's director, has arranged the exhibition in cooperation with Reed & Barton, silversmiths of Taunton. The processing of the metal is explained by running comment on the labels, by large photographs and by articles in various stages of completion. An attempt has been made to show the many different steps entailed from the smelting of the ore, through the rolling of strip silver, stamping, crimping, spinning and chasing to the final buffing and finishing.

A few fine original objects lent by Harvard University illustrate the quality achieved by such distinguished American smiths of other generations as Paul Revere, Joseph Kneeland and John Coney, while modern pieces reveal the continuity of this high standard in work of contemporary design.

DAYTON: LOCAL ARTISTS AND CRAFTSMEN EXHIBIT

EXTENDING its Art Week activities till the first of January, the Dayton Art Institute is featuring several exhibitions arranged to stimulate the interest of its visitors in the product of local artists and craftsmen. In addition, several radio stations are cooperating in the Institute's program, and a Sales Promotion Committee has been formed.

Most important of the exhibitions is the ever



EXHIBITED AT THE COOPER UNION MUSEUM

ARRANGEMENT OUTLINING THE USE OF THE SHELL IN DECORATION: INCLUDED ARE AN EGYPTIAN XII DYNASTY NECKLACE AND GIRDLE, A GREEK IV-II CENTURY VASE, A GERMAN XVII CENTURY NAUTILUS CUP, A REMBRANDT ETCHING OF A SHELL, A FRENCH XVIII CENTURY ROCOCO FRAME, A JAPANESE XVIII CENTURY SWORD GUARD AND A MODERN PEWTER BOX



EXHIBITED AT THE FINDLAY GALLERIES, CHICAGO

"PICNIC": RENDERING BY THE ACCOMPLISHED LITHOGRAPHER WENGENROTH

popular semi-annual display by the Dayton Society of Painters and Local Artists, representing both professionals and non-professionals. The show comprises work in all media and reveals a great variety of subject matter and technique. Included are two watercolors by Edward R. Burroughs and an oil painting by John M. King, both well known local artists who have achieved national reputations.

In another room, the Circulating Gallery of the Institute has arranged selection from its loan collection of nearly five hundred paintings by Americans from many states of the Union and Canada.

WILLIAMSTOWN: A SHOWING OF LATIN AMERICANS

LATIN American paintings are shown at the Lawrence Art Museum at Williams College in an exhibition which reiterates the growing interest in Pan-American relations.

For the first time in this country work by a young Ecuadorean painter, Eduardo Kingman, is viewed. Largely self-taught, except for a short apprenticeship with Victor Mideros, he has evolved a distinctive and original style grasping the essentials of form and volume. A group of oils, watercolors and drawings by the Brazilian Candido Portinari whose spectacularly successful exhibitions, frequently published in these pages, illustrate his careful fresco technique and his bold, brightly colored compositions of distinctly Latin flavor. The work of two Bolivian artists is also included. There is an oil painting by Guzman de Rojas, while five watercolors by Jorge de la Reza show native Indian subjects.

CHICAGO: EXHIBITION BY THREE AMERICANS

ART of the East Coast and of the West Coast is represented in an exhibition current at Chicago's Findlay Galleries. A group of paintings by the New Yorker, Robert Philipp represent the artist as a portraitist and as a painter of graceful nudes in the Academic tradition. Lithographs by the watercolorist and printmaker, Stow Wengenroth, show the work of another New Yorker, and the subjects of his carefully made compositions are wide in their

variety. A fresh and highly colorful note from California appears in a watercolor group by the popular young artist, Millard Sheets.

PITTSBURGH: SPANISH ART IN REVIEW

ILLUSTRATING the manner in which an educational institution can, by the showing of a small but judiciously selected group of original works, make more vivid and impressive a wealth of material in facsimile reproductions, the Department of Fine Arts of the University of Pittsburgh is exhibiting Spanish paintings which survey the development from the Middle Ages to Picasso.

The pictures were lent to the University by private collectors in Pittsburgh as well as by several New York dealers, and though only thirteen works are shown, each major period is touched upon. The earliest painting is a Romanesque fresco of *Saint Gregory*, still a Byzantine type, executed in the twelfth century for the church of Anos in Andorra. From fifteenth century Catalonia comes a panel of the *Presentation of the Virgin* which reveals a certain dependence on the Florentine types of Taddeo Gaddi, while another reflection of the Italian Renaissance is found in a *Saint* attributed to the late fifteenth century artist of Toledo, Pedro Berruguete. Concurrent with the Italian influence, however, was that of the painting of the Netherlands, at the time under Spanish rule, which is exemplified by a splendid panel of the highly symbolical *Mass of St. Gregory* attributed to Fernando Gallegos, active at Salamanca and Zamora in the last half of the fifteenth century. Still another phase of the Gothic, revealing Flemish literal realism, is a fragment, perhaps showing *David*, attributed to Pau Vergos.

Seventeenth century Spain was again artistically dominated by developments in Italy revealed in a *Saint* given to El Greco, a *Silenus* painted with the searching realism of Ribera and a figure composition which tells a religious story in the rich, harmonious colors of Murillo. Particularly interesting in the Murillo is a section of broad landscape, and a contemporary *Landscape* by Francisco Collantes is also in the showing.

A still-life by Don Luis Menendez, who was born in Naples and died in Madrid, is a clear

and objective rendering with black background and sharply defined contrasts which shows Spanish painting in the eighteenth century.

Belonging to Paris more than to Spain are Juan Gris and Pablo Picasso, yet attention has often been called to Picasso's purely Spanish characteristics. In the present exhibition a relatively recent work, *Girl with Dark Hair*, painted in 1939, is in the same manner as his *Guernica* mural and bespeaks an emotional turmoil which is, perhaps, basically Spanish.

CHICAGO: A COLLEGE ART ASSOCIATION MEETING

THE College Art Association's twenty-ninth annual meeting will take place on the campus of the University of Chicago from January 29 to February 1, 1941, integrated into the University's fiftieth anniversary celebration. The meeting also coincides with the opening of the Goya exhibition at the Art Institute of Chicago, and a seminar on Goya offered at the Institute has been incorporated into the meeting. The program will also contain sessions on mediaeval, modern, Renaissance and Oriental art, and special sessions will be given to discussion of such topics as the place of connoisseurship in museums and university, the teaching of art and principles of criticism.



LENT BY MR. JOSE PIJOAN TO THE UNIVERSITY OF PITTSBURGH

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COMPETITIONS THROUGHOUT AMERICA

PHILADELPHIA: The Pennsylvania Academy of the Fine Arts' one hundred and thirty-sixth annual exhibition of painting and sculpture will open on January 26. Original works by living Americans not before publicly exhibited in Philadelphia are eligible. In addition to cash prizes, approximately \$6,000 will be available for purchases. Entry cards must be received by December 31. For cards and further information communicate with the Academy, Broad and Cherry Streets, Philadelphia, Pa.

ALBANY: An annual series of exhibitions of drawings by contemporary Americans will be inaugurated by the Albany Institute of History and Art and will open at the Institute on January 8. Eighty per cent of the entries will be by invitation and the remainder will be chosen in open competition. Artists wishing to submit drawings should send them to the Institute by December 26.

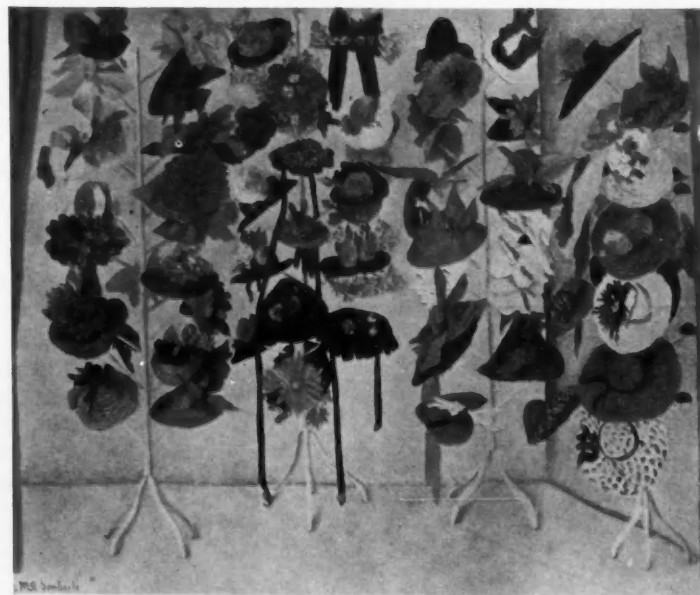
New Exhibitions of the Week*(Continued from page 12)*

has influenced her in her arrangement of landscape elements to which Pennsylvania and the New England coast have contributed. *Mining Town* fuses the red brick buildings of a little community into a background of green mountains so that balance and color emphasis aid the clarity of the whole composition. Miss Rachotes' paintings of the sea are filled with serenity, and in them particularly one has a feeling that she is incapable of a swift, casually considered interpretation of nature.

ANGNA ENTERS divides her watercolors and gouaches into several groups at the Newhouse Galleries where she is now exhibiting her vivacious talent as a painter. Clowns and the theater, drawings in the Chinese manner, flowers and the U.S.A. are all grist to her mill as subject matter, but the group which she calls *Personal Remembrances* contains some of her most witty and observant work. Monte Carlo and Marseilles and charmingly epitomized in two of the gouaches. Her color is always deft and sensitive, her way of looking at things original and her spirited style makes one feel that being a dancer is exactly the preparation for being a painter, an apprenticeship hitherto overlooked.

AN EXHIBITION of American abstract paintings on the mezzanine of the Non-Objective Museum has some interesting studies in ruled lines by Rice Pereira and Mary Ryan. The former experiments with Japanese white on a brown ruled paper; the latter with green, grey, and black. Manuel Essman's *Composition in Metal* (1930) is unusual, looking like a motor in cross-section.

Below is reproduced *Chez-Nicole* by the contemporary French painter, Maurice Garreau-Dombasle which, through an error, was inverted when it was reproduced in the December 7 issue of THE ART NEWS.



EXHIBITED AT THE BIGNOU GALLERY

"CHEZ NICOLE" BY GARREAU-DOMBASLE

Models for Local Artisans*(Continued from page 13)*

figures and horses in soft blues, reds and golds, the bowl of the six inch goblet is of blue Murano glass on a short clear glass stem which terminates in a dark blue and gold melon-shaped knop. The foot is lost. A rare and remarkably handsome example, it perhaps comes from the workshop of the celebrated glass maker, Angelo Barovieri (also known as Beroviero and as Agnolo da Murano), a member of a family of masters of the art who worked at Murano as early as the second half of the fourteenth century.

The pictorial illustration here, a *Procession of Fame* drawn from the *Triumph* of the poet Petrarch which inspired many another decorator of the Renaissance, shows richly garbed festive figures executed in a manner recalling the vivacious narrative "International Gothic" style of Gentile da Fabriano whose influence was very important in the development of Venetian painting earlier in the century.

It was largely from the Arabs and the Syrians that the Venetians learned the fundamentals of delicate glass making, and it is therefore most interesting from an historical point of view that the Toledo Museum's mosque lamp, so finely illustrative of the Arabic tradition, should be available for comparison with the Murano glass. Like the Venetian piece, the lamp, almost eleven inches high, is enameled in blue, red and gold. Its bowl is clear and the decoration consists of Arabic *Nashki* inscriptions broken by horizontal bands of medallions and it bears the name of Nasir al-din Mohammed, son of Arghoun Nasiri.

Burchfield and Sheeler

(Continued from page 12)

obviously some of these photographs would be more aesthetically pleasing in design than others. We are, then, even here influenced by the aesthetic value of the abstract design which must, however, coincide with the reality of the object painted, if we are to have a picture which is something more than a photograph. We see by this the high degree of intelligent organization and selectivity that must come into a work of this kind. The design which is highly important must coincide with a logical moment in the action of the object and the problem is to catch that moment and put it on canvas. There is no painter living today who is able to capture this characteristic in painting mechanical objects with the facility that Sheeler has.

Rolling Power by Sheeler represents the ultimate goal of a painter who captures in a painting the quality of any fine mechanical object. While technically, from an objective point of view, it is surely a tour de force, we must not overlook the fact that it is, through its high degree of selectivity, an arbitrary and personal work. It is, furthermore, a painting which is documentary in the finest sense of the word, and which conveys far more than any abstract picture the feeling of our mechanical age.

The second acquisition, a well known watercolor, *Moving Day*, by Charles Burchfield, is likewise an important addition to the Museum's American group. Burchfield and Edward Hopper are often thought of together as the earlier twentieth century American painters whose interest in American documentary art pointed the way to much of the regional painting which is now prevalent in this country. But their work undoubtedly had much to do, furthermore, in breaking down the older academic approach to American art which drew such a sharp distinction around the word "beauty." To paint an "ugly" or even a "meaningless" scene was to many of the painters of the period unworthy of their efforts. Burchfield and Hopper broke with this tradition.

Each in his own way, these two men sensed the aesthetic validity of painting the American scene, especially its heterogeneous and jumbled architecture, its ugly back lots, or its dreary flat towns. Their approach to these subjects, however, was individual. Hopper recorded clearly the visual impression so that the reaction of the observer to the painting was not unlike his reaction to the scene itself. The stark house, the grim Gothic cottage told their story without much added help from the painter. The painting was not pushed in that direction. True, it was not lacking at all in subtlety but it recorded the scene impartially. Its only partiality was the artist's initial selection of the subject.

With Burchfield's work, however, a more definite psychological—almost at times, especially in his early work, Surrealist point of view, enters the handling of the subject. With Burchfield, an eerie house is personified into the essence of eeriness or the drab corner café has all of the personality of down-and-out drabness.

In *Moving Day*, the bleak sky, the rattling clapboards of the old house, even the lean of the trees are all units in the "idea" of age and desertion. This point of view, together with the artist's great ability to handle the technique of watercolor, transforms the common, even the ugly and the grotesque, into a beautiful work of art. The literary content of Burchfield's paintings may be their immediate appeal but their real worth lies in the quality of the artist's sensitive conception of subject.

Worcester's New Ellis Pictures

(Continued from page 8)

it; that Leonardo also worked on it; "and that, having been nearly finished about the year 1478, the picture was finally completed by Lorenzo di Credi, after 1485." Berenson, on the other hand, believes that the Pistoia altarpiece is entirely the work of Lorenzo di Credi and that not only the Ellis panel is by his hand but that the Louvre *Annunciation* is fundamentally Credi's and only "touched up" by Leonardo.

Among the Italian pictures special mention should also be made of the *Madonna and Child* by Giovanni Bellini, formerly in the Patterson Collection. This majestic panel shows the Madonna in a red dress and dark blue mantle with a white scarf over Her head posed against a green curtain with a landscape at the left. Her right hand supports the Child on her lap



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while, with her left, She touches a book which rests on the parapet before Her. This picture, inscribed "Ioannes Bellinus," is one of several replicas, among them a panel in the National Gallery, London, and another in the Fogg Art Museum, both of which appear to be school pieces (Berenson, *Venetian Painting in America*, 1916), painted about 1490 when the master was at the height of his career. Gronau considers the Ellis picture the original of the group but L. Dussler thinks it a production of the workshop and dates it well in the 1490's.

The only example of the Flemish School in the Ellis Collection is a *Head of the Madonna*, painted on panel and probably originally part of a larger composition. The face, quietly expressive of profound sorrow, is framed in a white scarf gathered in soft folds beneath the chin. Over the head is a dark green mantle edged with a double line of gold. The two hands are held together in prayer. Probably painted in the first part of the sixteenth century, this picture is attributed by some to the Master of the Magdalen Legend, active about 1510 to 1520. It was formerly in the famous Stoclet Collection, Brussels.

The *View of Amsterdam* by Jacob van Ruysdael, which was also formerly in the Northbrook Collection and was acquired by Mr. Ellis in 1927, shows a stormy stretch of water, with the city in the distance to the left, and several boats with white or brown sails. Hofstede de Groot has called this "one of the finest of Ruysdael's sea pieces." Another effective representation of a stormy sea, and the outstanding painting of the American school in the Ellis Collection, is Winslow Homer's splendid oil, *Coast in Winter*, signed and dated 1892.

The Ellis Collection is in the process of being thoroughly studied and will be fully published in the fourth volume of the Worcester Art Museum *Annual* to appear in the spring. Therefore, the attributions given in the following list may be subject to change. This list includes the pictures in the Ellis Collection which, together with those described above, are at present on exhibition.

Italian School: *Adoration of the Magi*, possibly by Andrea da Firenze; *Martyrdom of St. Catherine*, second half of the fourteenth century; *Two Female Saints* attributed to Andrea di Bartolo; *Madonna and Child*, attributed to Fra Angelico; *St. Catherine of Alexandria and St. Mark*, two small vertical panels, attributed to Filippo Lippi; *Annunciation*, early fifteenth century; *Predella* by Neri di Bicci; *Madonna and Child with St. John* by Raffaellino del Garbo; *Madonna and Child* by Andrea da Solario; *Madonna with the Carnation*, Lombard School, ca. 1500; *Portrait of a Woman* by Giovanni Boltraffio; *Adoration of the Shepherds* attributed to Lorenzo Costa; *Holy Family with Saints* attributed to Niccolo Pisano; *Portrait of a Young Boy* attributed to Paolo Veronese; *Madonna of Mercy* manuscript illumination, School of Bonfigli, dated 1490; and *Crucifixion*, Umbrian School, dated 1501.

Dutch School: *Portrait of an Old Woman*, attributed to Frans Hals; and *Italian Landscape* by Jan Both.

French School: *Lady with a Fan* by Antoine Coypel; two drawings attributed to Jean Honoré Fragonard; *Shepherd and Shepherdess* by Fragonard; *Landscape with Ruins* by Hubert Robert; *Landscape* by J. B. C. Corot; and *Nude* by J. F. Millet.

English School: *Roman Landscape* by Richard Wilson; *Portrait of a Woman* by Francis Cotes; drawing by Thomas Gainsborough; *Landscape* attributed to Thomas Gainsborough; and *Classical Landscape* by Turner.

American School: *Daughter of the Concierge*, *The Princess*, and *Rue des Buttes, Montmartre* by James McNeill Whistler; *The Chase* by R. A. Blakelock; *Joan of Arc* by A. P. Ryder; and *The Garden and Southwest Winds* by Childe Hassam.

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EXHIBITIONS IN NEW YORK

GALLERY	EXHIBITION	DURATION
A.C.A., 52 W. 8.	Milton Hebard: Sculpture	Dec. 15-28
American Fine Arts, 215 W. 57.	N. Y. Painters: Annual	to Dec. 18
American Place, 509 Madison	John Marin: Paintings	to Jan. 21
Arden, 460 Park	John Pratt: Paintings	to Jan. 3
Argent, 42 W. 57.	Small Paintings & Sculpture	Dec. 16-Jan. 4
Arnot-Lion, 743 Fifth	Small Paintings	to Dec. 31
Artists, 113 W. 13.	Christmas Show	to Dec. 26
Associated American, 711 Fifth	J. Margulies: Paintings	to Dec. 25
Babcock, 37 E. 57.	Douglas Gorsline: Paintings	to Dec. 28
Barbizon-Plaza, 101 W. 58.	American Veterans: Paintings	to Dec. 25
Bignou, 32 E. 57.	Dablov Ipcar: Paintings	Dec. 16-Jan. 4
Bittner, 67 W. 55.	Master Drawings	to Dec. 31
Bland, 45 E. 57.	Early American Prints, Paintings	to Jan. 1
Bonestell, 106 E. 57.	Jean Charlot: Paintings	Dec. 19-Jan. 4
Buchholz, 32 E. 57.	German & French Prints	to Dec. 28
Carson, 38 E. 57.	Modern French Paintings	to Dec. 31
Carstairs, 11 E. 57.	Disney: Fantasia Drawings	to Dec. 24
Clay Club, 4 W. 8.	Stone Sculpture	to Dec. 30
Contemporary Arts, 38 W. 57.	Budget Paintings	to Dec. 27
Cooper Union, Cooper Sq.	Shells in Decoration	to Jan. 1
Decorators, 745 Fifth	Mary Gamble Rogers: Paintings	to Dec. 21
Downtown, 43 E. 51.	Charles Sheeler: Paintings	to Dec. 21
	Group Show: Paintings; Sculpture	to Dec. 31
Durand-Ruel, 12 E. 57.	Maxime Maufra: Paintings	to Dec. 31
Eggleston, 161 W. 57.	G. Wiegand: Paintings	to Dec. 31
F.A.R., 19 E. 61.	An American Group: Paintings	Dec. 16-31
Ferargil, 63 E. 57.	Victor Higgins: Paintings	Dec. 16-30
Fifteen, 37 W. 57.	Annual Watercolor Print Show	Dec. 16-28
Findlay, 69 E. 57.	English Portraits & Landscapes	Dec. 16-31
460 Park	Charles Culver: Paintings	Dec. 16-Jan. 2
French Art, 51 E. 57.	Modern French Paintings	to Dec. 31
Gans, 30 E. 95.	Antique Jewelry	to Dec. 31
Grand Central, 15 Vanderbilt	C. Buck; G. Grant: Paintings	to Dec. 21
Grand Central, Hotel Gotham	Young-Hunter: Paintings	to Dec. 21
Harlow, Keppel, 670 Fifth	Shepler; Disney: Paintings	to Dec. 31
Harriman, 61 E. 57.	P. Santo; O. A. Renne: Paintings	to Jan. 4
Holland House, 10 Rockefeller Plaza	Dutch Antiques	to Dec. 25
Kleemann, 32 E. 57.	Channing Hare: Paintings	to Dec. 21
Knoedler, 14 E. 57.	Henrietta Hoopes: Paintings	Dec. 16-31
Koetser, 71 E. 57.	XVII Century Flower Paintings	to Dec. 25
Kraushaar, 730 Fifth	M. Young: Paintings; Sculpture	to Dec. 19
Julien Levy, 15 E. 57.	Bemelmans: Paintings; Caniff: Drawings	to Dec. 26
Lilienfeld, 21 E. 57.	Manfred Schwartz: Paintings	to Dec. 20
Macbeth, 11 E. 57.	Jay Connaway: Paintings	to Dec. 30
Matisse, 41 E. 57.	Modern French Paintings	Dec. 16-28
Mayer, 41 E. 57.	Stanley Toogood: Photographs	Dec. 16-28
McDonald, 665 Fifth	Daumier: Lithographs	to Dec. 31
Metropolitan Museum	Art of the Jeweler	to Jan. 1
	Edgar Jenney: Paintings	to Jan. 1
Midtown, 605 Madison	Simkhovitch: Paintings	to Dec. 21
Milch, 108 W. 57.	Maurice Sterne: Paintings	to Dec. 31
Montross, 785 Fifth	Yun Gee: Paintings	to Dec. 21
Morgan Library, 29 E. 36.	"The Animal Kingdom": Manuscripts	to Feb. 28
Morton, 130 W. 57.	Silk Screen Prints	Dec. 16-Jan. 10
Museum of Costume Art, 630 Fifth	"Paris Openings"	to Jan. 11
Museum of Modern Art	Therese Bonney: Photographs of War	to Jan. 5
	Frank Lloyd Wright; D. W. Griffith	to Jan. 5
Museum of N. Y. C.	"From Broadway to Hollywood"	to Jan. 1
National Arts, 15 Gramercy	American Etchers Annual	to Dec. 28
Neumann, 543 Madison	Children's Paintings	to Dec. 31
Newhouse, 15 E. 57.	Angna Enters: Paintings	to Dec. 23
New School, 66 W. 12.	Margo: Drawings; Alland: Photographs	to Dec. 21
N. Y. Public Library, Fifth at 42.	Group Show: Prints	to Apr. 30
Nierendorf, 18 E. 57.	"Color in Modern Art"	to Jan. 1
Non-Objective Paintings, 24 E. 54.	American Paintings	to Dec. 31
No. 10, 19 E. 56.	Group Show: Paintings	to Dec. 25
Partridge, 6 W. 56.	Old English Furniture	to Dec. 31
Passedoit, 121 E. 57.	Challis Walker: Sculpture	Dec. 17-Jan. 3
Pen & Brush, 16 E. 10.	Christmas Show: Paintings; Crafts	to Dec. 31
Perls, 32 E. 58.	Holiday Show: Paintings	to Dec. 31
Pinacotheca, 777 Lexington	Group Show: Paintings; Ceramics	to Dec. 31
Primitive Arts, 54 Greenwich	M. Rachotes: Paintings	to Dec. 23
Rehn, 683 Fifth	Group Show: Paintings	to Dec. 21
Riverside, 310 Riverside	French Paintings from World's Fair	to Jan. 12
Robinson, 126 E. 57.	Christmas Show: Sculpture	to Dec. 31
Robert-Lee, 69 E. 57.	Hasui: Prints	to Jan. 1
Schneider-Gabriel, 71 E. 57.	English XVIII Century Paintings	Dec. 16-31
Schoenemann, 605 Madison	"Christmas in Art"	to Dec. 31
Seligmann, 5 E. 57.	French XX Century Paintings	to Dec. 14
Sterner, 9 E. 57.	American Paintings	to Jan. 1
Studio Guild, 730 Fifth	Gritchenko; de Botton: Paintings	Dec. 16-30
Uptown, 249 West End	Thomas Nagai: Paintings	Dec. 16-Jan. 9
Valentine, 16 E. 57.	M. Andreu; Raisa Robbins: Paintings	to Dec. 28
Vendome, 59 W. 56.	Christmas Show: Paintings	to Dec. 21
Wakefield, 64 E. 55.	Group Show: Paintings	to Dec. 31
Walker, 108 E. 57.	John S. Curry; Richard Taylor: Drawings	to Dec. 31
Wells, 65 E. 57.	Chinese Ceramics; Sung Dynasty	to Dec. 18
Whitney Museum, 10 W. 8.	Annual Show: Paintings	to Jan. 8
Wildenstein, 19 E. 64.	School of Fontainebleau: Paintings	to Dec. 31
Willard, 32 E. 57.	A. Calder: Jewelry	to Dec. 25

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